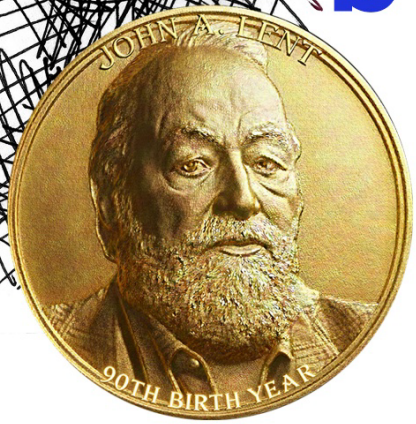
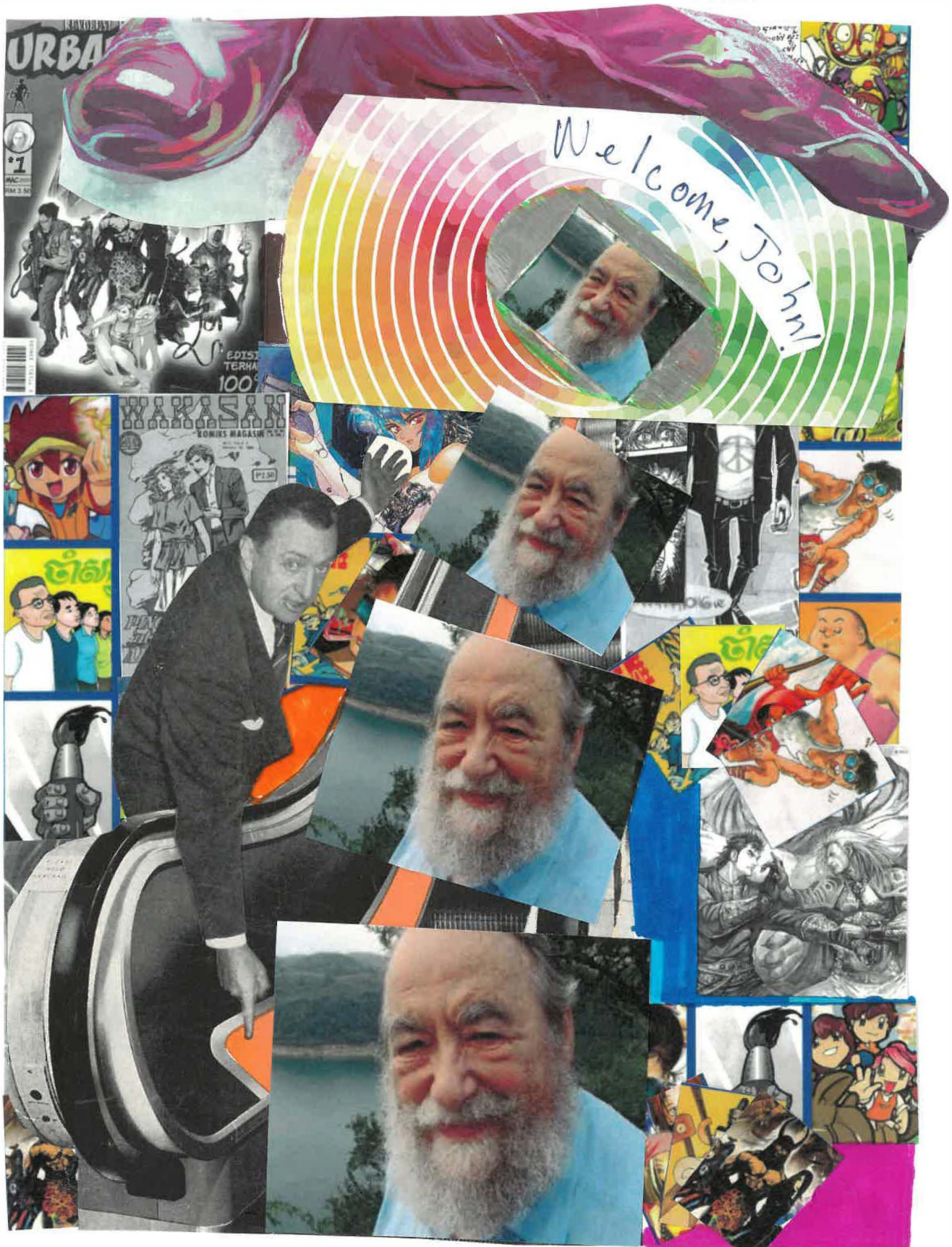
JAL

LENT COMICS GROUP

PROSPECTUS



InterGalactic Journal of Comic Art



A Visual Representation of the Esteemed Dr. John A. Lent Uploading His Consciousness for the Benefit of the Galactic Order - Lizzy Walker

The Intergalactic Journal of Comic Art prospectus

Following on the heels of the long-running *International Journal of Comic Art,* and the intellectually successful, but financially disastrous, *InterPlanetary Journal of Comic Art* (postage rates within the solar system were shockingly high, and destroyed any profit margin), the board of *IJOCA* is pleased to issue this prospectus for *The InterGalactic Journal of Comic Art*. As founding editor John A. Lent turns 90 and begins to consider uploading his consciousness to an artificial intelligence in his new library wing in China, advances in digital publishing and distribution mean that *IGJOCA* is no longer limited to Earth's solar system. These abstracts show the breadth of comic art research that may be presented in the new journal.

The financial, economic, scientific, and technological implications of Scrooge McDuck's Twenty-Four Carat Moon

Mike Rhode

In 1958, Carl Barks wrote about the discovery of a moon made of gold in orbit around Earth Duckberg, a part of the multiverse not yet commonly reachable. According to the Scrooge McDuck wiki, "The Golden Moon is estimated to be "five hundred miles in diameter". Scrooge translates this as the Moon, per the current value of gold, being worth two-hundred and seventy-seven untouchabitillions, six hundred and six uncomprehendabalillions, two hundred and eighty-eight fantasticatillions" and some more besides which Scrooge is interrupted before he can pronounce." What did Scrooge's claiming of this moon mean for his civilization? Massive financial instability could have resulted, as well as technological advances as a cheap excellent conductor of electricity became cheaply available. This article will examine what actually happened to the Duck's civilization.

Uncle Scrooge • "The Twenty-Four Carat Moon"
Art by Don Rosa

Re-thinking comics for reading in microgravity

Maaheen Ahmed

Intergalactic existence poses new challenges to our Earthly habits, as "all that is solid melts into air" or at least seems to do so under the effects of microgravity. Reading comics, beyond doubt everyone's favorite habit, is also undergoing a quiet but fascinating revolution. Floating, transient speech bubbles, panels of infinitely adjustable sizes and, of course, 3D character holograms in dynamic settings are all part of these new and fascinating changes. Storylines and genres are likewise mutating to reflect our new understandings of time and space on an interplanetary scale. This article seeks to chart the scope of these transformations by contributing to new possibilities of reading.

Ever inventive and highly resilient (as masterfully traced by Thierry Smolderen in *The Origins of Comics*), intergalactic 'publications' (if they can still be called as such) reveal how comics is truly a boundless form, as boundless as the universe itself.

'I Still Have Some Vegetables and Some Styrofoam Left!': Food Processing as Cosmic Jouissance in *Secret Wars II*

José Alaniz, University of Washington, Seattle

WILL YOU BE NEEDING MORE THINGS TO CHOP UP IN YOUR CUISINART, SIR?
WHRRRR
NOT YET! I STILL HAVE SOME VEGETABLES AND SOME STYRO-FOAM LEFT!
QUEASI-ART

In *Secret Wars II* #3 (Sept. 1985), the Beyonder (currently taking on the guise of Steve Rogers/Captain America) undergoes an epiphany while having dinner in a restaurant: "So … some matter is to eat," he says, "– other matter is not!" Soon, the omnipotent being from another reality (come to Earth because he "desire[s] experience!") visits that all-American institution, an ice cream parlor, to indulge in a piled-high sundae, milk shake, pie à la mode and other delicacies. All the same, two pages later the big B still struggles with the concept of comestibles, delighting in the

frequent disintegration of carrots and styrofoam in his limousine's ever-handy cuisinart.

During such moments, Shooter/Milgrom's comedy of manners (which penetratingly delves with *Watchmen*-like verve into such real-world appurtenances of superheroics as gluttony, unsightly weight gain and bathroom breaks) achieves a rare frisson for the genre, exploring nuanced questions of nigh-Kantian ontology and cosmic food processing. Such is to be expected of this high-point series, which four decades on continues to inspire reams of scholarship in the thriving field of Beyonder Studies (rightful inheritor to the throne of superhero philology vacated by the obsolete and inane pseudoscience of so-called "Korvac Studies"). Does this paper draw on insights from Food Studies, Fat Studies, Seinfeld Studies and Lacan to argue for the finer points of food choppers and eating glass as well as to celebrate the most dignified examples of 1980s fashion? In the Beyonder's immortal locution: "I shall!"

John Lent is really Hari Seldon!

ct lim (Magnifico Giganticus)

This article postulates that comics studies pioneer John Lent is really Hari Seldon, the famed prophet from Issac Asimov's Foundation series.

Let's look at the facts:

1940s - Asimov started on his Foundation stories.

1970s - John Lent pissed off the Singapore government with his writings about the lion city being a developmental state and its guided press and democracy.

1992 - John Lent returned to Singapore for his research on political cartooning in Southeast Asia. He was worried he would not get through immigration as the state might hold a grudge. He entered without problems and met ct lim who interviewed him for *BigO* magazine and in turn, he interviewed ct about Singapore comics and cartoons for a series of articles that was published in *Witty World*, edited by the late Joe Szabo.

1999 - John started the *International Journal of Comic Art*. He predicted in a tuck-away article that the Earth will be destroyed by meteorites and the only country that will survive is Singapore because it is very *kiasu* (scared to lose) and will have made all sorts of prep and plans to survive in space.

2016 - John returned to Singapore to interview more political cartoonists and comic artists on his lifetime supply of yellow notepads for his monumental Asian Political Cartoons. He was 80 years old, flying all over the world and terrible at reducing his carbon footprint.

2026 - Singapore just celebrated its 60th year of independence the year before and John's prediction came true! The Earth was destroyed by meteorites and Singapore was the only country to survive. It had transformed itself into a floating space city much like the Argo City of Superman comics. This is not surprising as we all know Singaporeans are supermen. We are the best and most expensive in the world. But the world is destroyed so that's that. The fate of John Lent and Mike Rhode is unknown... but for sure, ct lim did not make it. He listens to too much punk rock, hc and metal for his own good anyway.

20,260 - Singapore is still floating in space somewhere. But, but, a long lost transmission from AIBot Xu Ying hinted that John the brain is still alive and he is saying the fate of the universe lies in the foundation of a second incarnation of the International Journal of Comic Art! However, there is a danger: the existence of the Mule, who threatened to wipe out all existence, why I don't know. But to save the day, the descendants of cartoonist Phil Yeh (the godfather of the American graphic novel in the 1970s) need to travel back in time to 2 February 2016 to retrieve the final cartoon drawn by Joe Szabo before he died while working at his desk. Why, I also don't know.

Like they said in *Gila Gila* magazine, akan datang...

The Consequences of AI for Comic Strips

by David Beard (University of Minnesota Duluth)
with M. Headroom (University of Network 23)

Scholars and industry advocates long presumed that the most significant impact of "artificial intelligence" on comic strips would be the replacement of artists and writers with AI. Syndicates would replace human artists with "prompt engineers" who would use AI to generate art, eventually using AI to replace writers in the generation of plots and scripts as well. In a startling turn of events, in a manner very much like (and possibly inspired by) the "heads in a jar" in *Futurama*, the syndicates uploaded decades of strips by Lynn Johnston, Tom Batiuk, Garry Trudeau, and the corpus of *Gasoline Alley* into ChatGPT in an attempt to generate artificial intelligence models of the characters' consciousness. The result has been a new era of writer-less, artist-less comic strips; this paper attempts to critically evaluate whether these comics

constitute a radical change in the medium, a natural extension of comics from "aging alongside the reader" to "ageless AI," or the death rattle of a dying art form.

Feminism and Fishnets: The Accidental Legacy of Black Canary

Matt Morrison

The superhero Black Canary has a confusing and conflicted history. The character was introduced as a sidekick to comedy hero Johnny Thunder and soon took over his feature. This established a trend of Dinah Drake being tied to B-list male heroes and quickly eclipsing them, only to be put back in her place by misogynist writers. Despite this, she somehow became a feminist icon second only to Wonder Woman. The fact that she did this while dressing like a showgirl is the least of the oddities… Using the writings of Margaret Atwood, Anaïs Nin, and Zelda Fitzgerald, I intend to examine the character, her adaptations into other media, and explore why, of all the actors to play her in The CW Arrowverse, we never got to see Alex Kingston wearing fishnets and thigh-boots.

Spirals at the Edge of the Milky Way: New Intergalactic Perspectives on Junji Ito's *Uzumaki*

Lizzy Walker

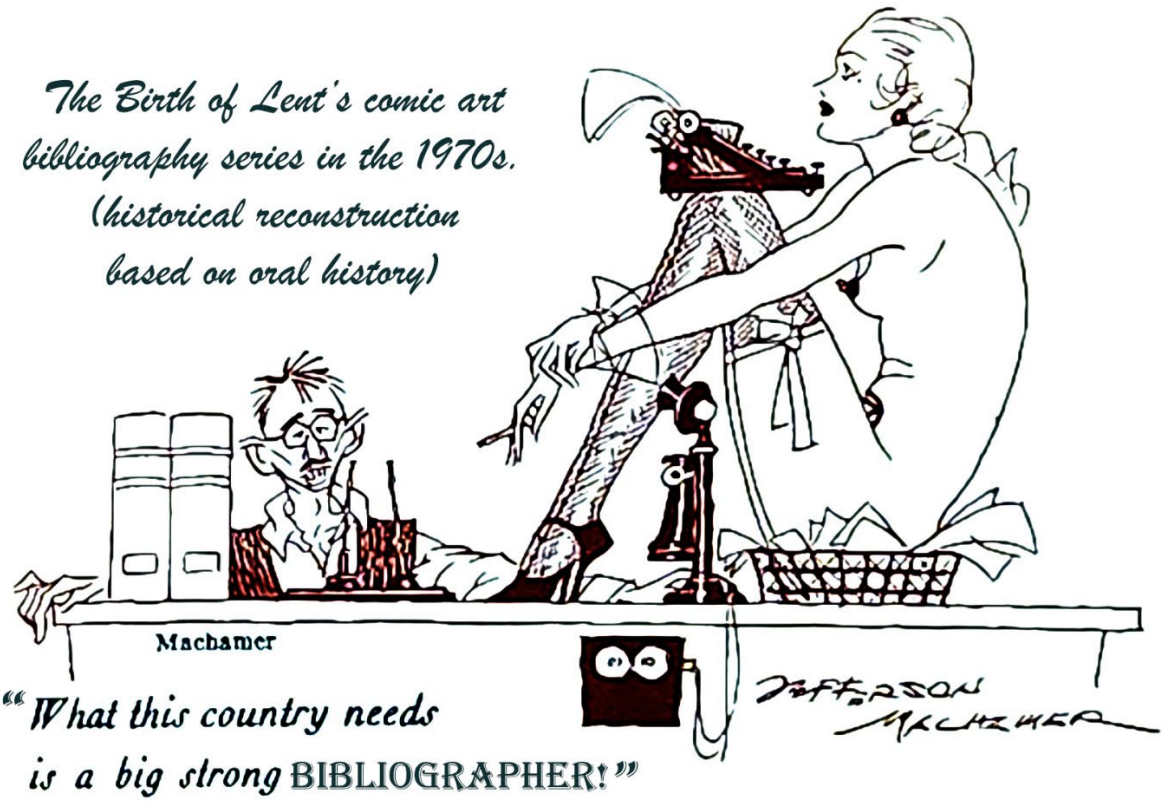
This paper examines Junji Ito's *Uzumaki* from a post-terrestrial perspective, exploring how the manga portrays events and patterns that go beyond the limits of the human experience. Opening the conversation to extraterrestrial neighbors, the population of our planet can learn new perspectives from communities outside our own. This series of interviews with comics scholars and creators from planets throughout the cosmos regarding Junji Ito's *Uzumaki* reframes how body and cosmic horror can be defined, or limited, to human understanding.

Superpowers or Natural Abilities?: A Comparison of Superhero Abilities on Earth and Planet X

Lizzy Walker

This article examines the distinction between superpowers and natural abilities through a comparative analysis of superhero comics on Earth and Planet X. Since the discovery of Planet X, scholars from both worlds have formed a coalition to study each other's cultures. To that end, comics scholars from the two galaxies have come together on this collaborative effort for the benefit of our shared existence.

By analyzing a selection of superheroes from both worlds, this article presents context whereby Earth and Planet X classify extraordinary abilities, and challenges humancentric definitions of power and normalcy. For example, abilities such as flight, phasing, telepathy, and density control are classified as superpowers in Earth comics, while they are innate abilities for the population of Planet X. The term "superpower" is frequently a relative construct that depends on cultural perception and the environment rather than on the abilities themselves.


The Birth of Lent's comic art bibliography series in the 1970s. (historical reconstruction based on oral history)
Machamer
"What this country needs is a big strong BIBLIOGRAPHER!"

My Academic Hero: Summary of the Colloquium of Comics Scholars, Enthusiasts, and Whoever Else Recently Wrote a Paper About Comics and Will Return to Their Original Field of Study Next Year

A. E., Grad Student, University of Canada
(Troy Michael Bordun)

The Colloquium of Comics Scholars, Enthusiasts, and Whoever Else Recently Wrote a Paper About Comics and Will Return to their Original Field of Study Next Year was scheduled to take place in the illustrious atrium at University Hall, University of Canada. Scholars and participants flew to the small town from across the galaxy, as far as Vancouver, I was shocked to later learn. But, on the day of the event, the Office of Investments bumped the scholars and enthusiasts from the atrium to make way for a small delegation. The International Winter Sports Committee arrived without notice to assess the University for its 2039 convention.

As the Colloquium of comics fans made their way to a basement room, they drew interdisciplinary scholars from their offices and into the halls. Academics in film studies, literature, psychology, social sciences, and business emerged from their dark caves, recalling how they had once taught *Wonder Woman* in their introductory classes.

I was one such scholar tucked away in the dungeons of the University, hidden by government decree, as international graduate students were required to remain underground to discourage future international applicants. On this particular day, I snuck into the Colloquium and provide readers with the below summary.

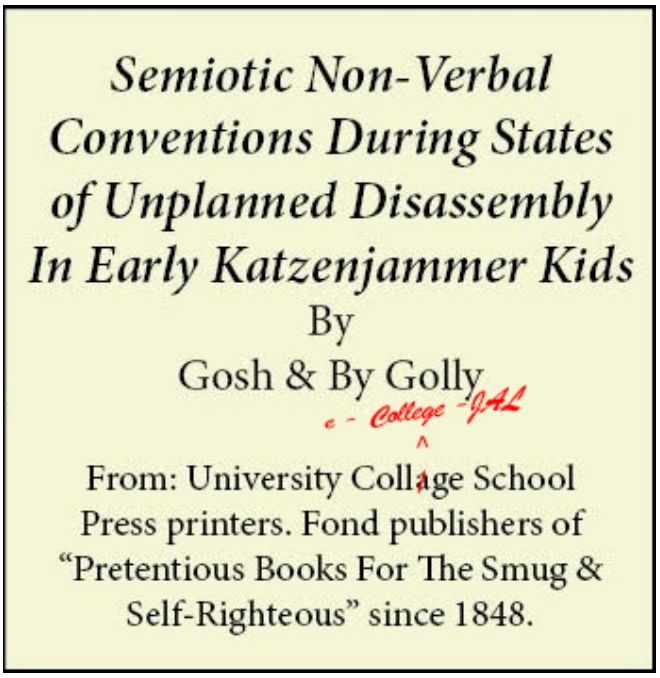
In the dingy basement room, the scheduled speakers declined to give their talks, allowing the group to discuss the status of Comics Studies instead. I. C. proposed drafting a Statement, or at least a YouTube video, to declare their dissatisfaction with the Colloquium and treatment of comics scholars. M. C. and D. C. suggested that it take the form of a superhero comic, championing the superpowers of the academic. F. B. suggested a slightly left-of-center hard-cover graphic novel while D. Q. urged the Colloquium members to draft a semi-autobiographical memoir with a bit of fantasy and magical realism. As D. C. and M. C. had the most publications, an idea for a superhero comic won the day. I. C. took notes and would subsequently upload them as a shared Google document.

My Academic Hero – the group's working title – features a superpowered person with the following traits:

- An ability to sit for long periods of time, often in front of a screen.
- Superior generative AI detection skills.
- Is able to work day or night, seven days a week.
- Maintains their physique without exercise.
- Occasional invisibility, ranging from an office hour to semesters at a time.
- Has the power to resist frivolous tasks delegated by University Authorities (the supervillains of this series).

The publication will take the form of a one-shot, voluntarily authored and drawn by part-time contract faculty.

Addendum: I. C. did not circulate the Google document and has taken a lucrative position as a consultant in Hollywood.


Semiotic Non-Verbal Conventions During States of Unplanned Disassembly In Early Katzenjammer Kids
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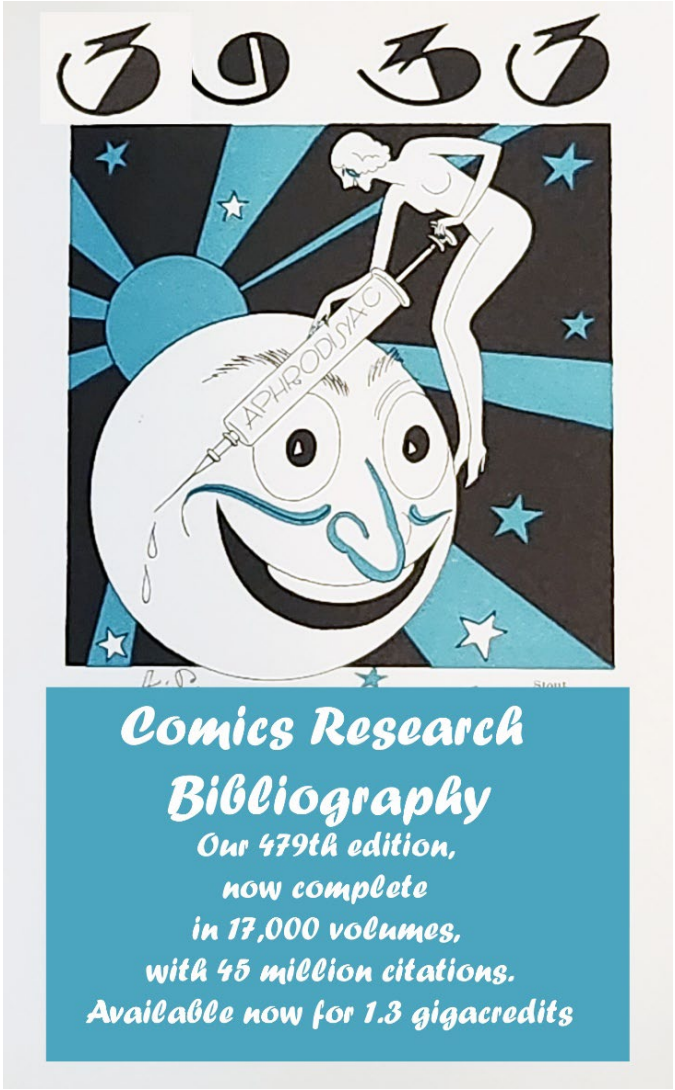
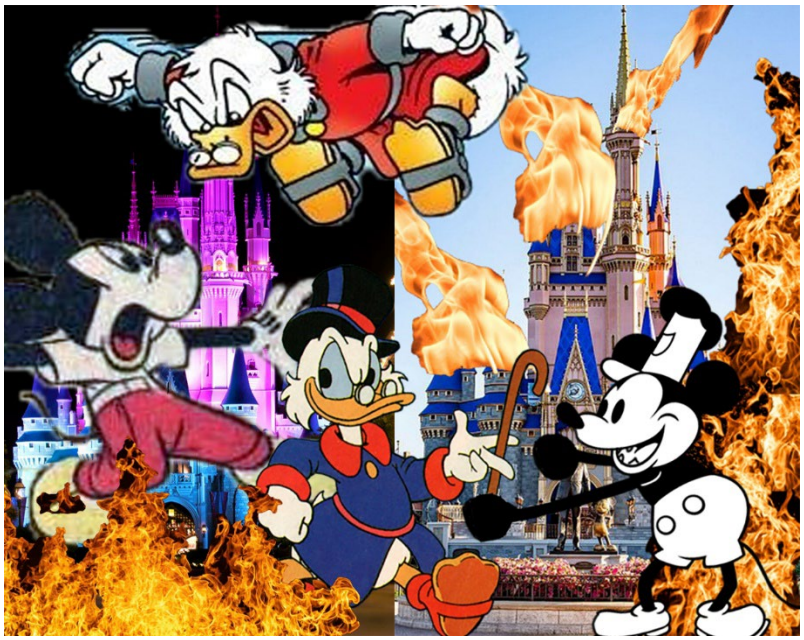


“Happily Ever After”: Veterans and Demobilization in Post–Disney War XC War Comics

Stephen Connor

This article examines representations of demobilization in intergalactic war comics produced in the aftermath of Disney War XC (officially concluded 8.9.3936, pending remaster), arguing that veteran characters are firmly rooted in a post-war context shaped less by victory than by moral exhaustion and unresolved merchandising tie-ins. In these stories, the war itself remains largely unexamined, with attention instead shifting to veterans returning to societies, planets, or timelines that no longer exist, or exist only in limited-release continuity. While not as theoretically ambitious as R.J. Liffton-7’s *Coming Home from the Hyperlane*, these comics nonetheless reflect a popular understanding of Disney War XC as a “grim exercise in futility”, in which warrior-cast members programmed by years of sanctioned violence struggle to adapt to civilian life, family dining experiences at “the happiest place in the galaxy,” and the post-war realization that killing is no longer narratively appropriate outside of flashbacks. Ultimately, the article argues that intergalactic war comics do not escape the history of DW XC so much as franchise it, so that even “home” becomes a nostalgic property subject to revision, reboot, and theme-park adaptation.



Dr. Stephen Connor holds degrees from universities you’ve likely never heard of. He is an Associate Professor of History at Nipissing University, for reasons that he has not yet been required to publicly defend. *Dr. Connor acknowledges, with gratitude, the continued editorial guidance provided by the uploaded consciousness of Dr. John A. Lent (v.90), whose feedback remains as incisive as it is relentless.*

Anecdotally overheard:

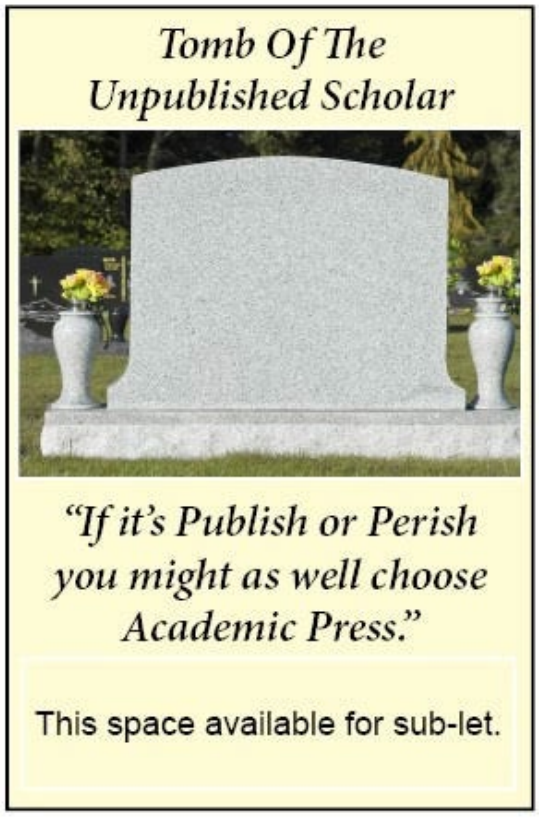
In the year 2357, humanity mastered faster than light space travel. Twenty years later, human ships landed on the planet G-9867-x (informally Grix) in the Triangulum Galaxy and found a thriving civilization there. "Grixians" seemed to communicate largely through the exchange of pictographs, but over time Grixians learned to translate and write in human language.

When the human explorers wanted to learn more about the role of the pictographs in Grixian society, the Grixians were puzzled, but painstakingly crafted a response: "Are you not aware of the ten volume *Pictographs of G-9867-x: A Critical Bibliography*, by John A. Lent?"

For no matter how many comics I devour... it is my destiny to give the Universe... an intergalactic comics bibliography... so speaks John Lent. NOW AND FOREVER LENTLACTUS!

Must Devour More Comics! by Mark C. Rogers

Mark C. Rogers


Tomb Of The Unpublished Scholar
"If it's Publish or Perish you might as well choose Academic Press."
This space available for sub-let.

Advertisement by Miron Murcury

Letters

Congratulations John on this milestone. Your advice to me on my enforced retirement was to keep myself busy. I would pass that along to you on this milestone, but I know you have abundant matters to occupy your time. Onwards to that next big milestone.

Ian Gordon

Whose Lent Is It Anway:
Comics, Poetry, and Close-Reading

Bart Beaty

This article seeks to address the immense contributions of John Lent to the field of comics studies, with a particular emphasis on his focus on Okanagan valley landscapes and lyrical minimalism. Lent's foregrounding of transnational concerns in works like *Asian Comics* are discussed with reference to the "quiet interiority of a lakeshore morning", while the long-term impact of the *International Journal of Comic Art* is shown to reach its apotheosis in the spare lyric form.

In its second half, this article considers the importance of the letter A in both poetry and comics studies since a unified field of Lent Studies would encompass and reconcile lyric minimalism and global cartooning. Indeed, as Michel Foucault famously argued in his seminal work, "What is A Author?", productive misprision frequently begins as simple clerical error. The paper concludes with a consideration of the ways that *Wood Lake Music* acts as the inspiration for the manhwa *Solo Leveling*.

Matt Wuerker

Controlling Climate Change on Earth: Visionary Ideas from the Suske en Wiske Story *The Cloud Eaters*

Gert Meesters

In the 1960 comic *De wolkeneters/The Cloud Eaters*, Willy Vandersteen's characters Suske and Wiske encounter two human professors, Kosmo and Kumu, in a distant galaxy. Having fled human society on Earth, they have constructed space cities for their self-designed robots—one favoring models without hearts, the other those equipped with them. More remarkably, both professors have succeeded in replacing conventional human food with clouds of highly diverse flavors. Anticipating molecular gastronomy by several decades, the space-based diet they devised was revolutionary for its time and may offer new perspectives in current efforts to mitigate the effects of climate change on Earth.

Through a close reading of the comic, our article demonstrates how the techniques imagined in this narrative might be reinterpreted and adapted to transform excess atmospheric carbon dioxide into food capable of replacing meat as a primary source of protein. Such an innovation could support the necessary reduction of livestock farming and thereby contribute to limiting future global warming. One invention from this visionary comic may thus hold a dual potential for reversing the impact of climate change, by altering the composition of the Earth's atmosphere and providing a palatable and versatile alternative to meat.

Lent's dislike of peer review was confirmed with the very first issue of IJOCA.

INTERPLANETARY JOURNAL OF COMIC ART
WHO KNOWS WHAT THERMY LURKS IN THE HEART OF FAN?
Lent
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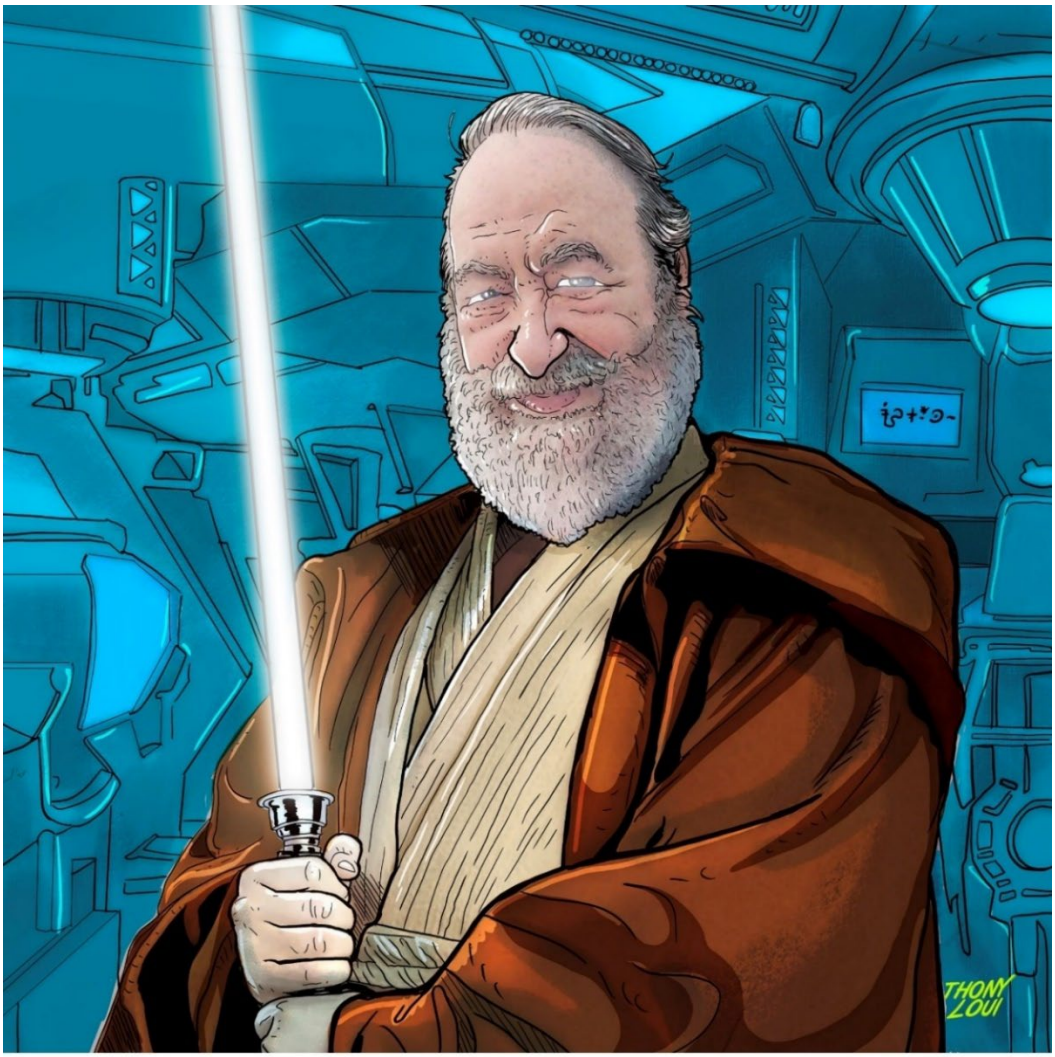
KNOW!
a festschrift in honor of John Lent

IPJOCA is still available on the Internet Archive



Thony Loui

"Every noble work is at first impossible." - Thomas Carlyle

Julian Lawrence

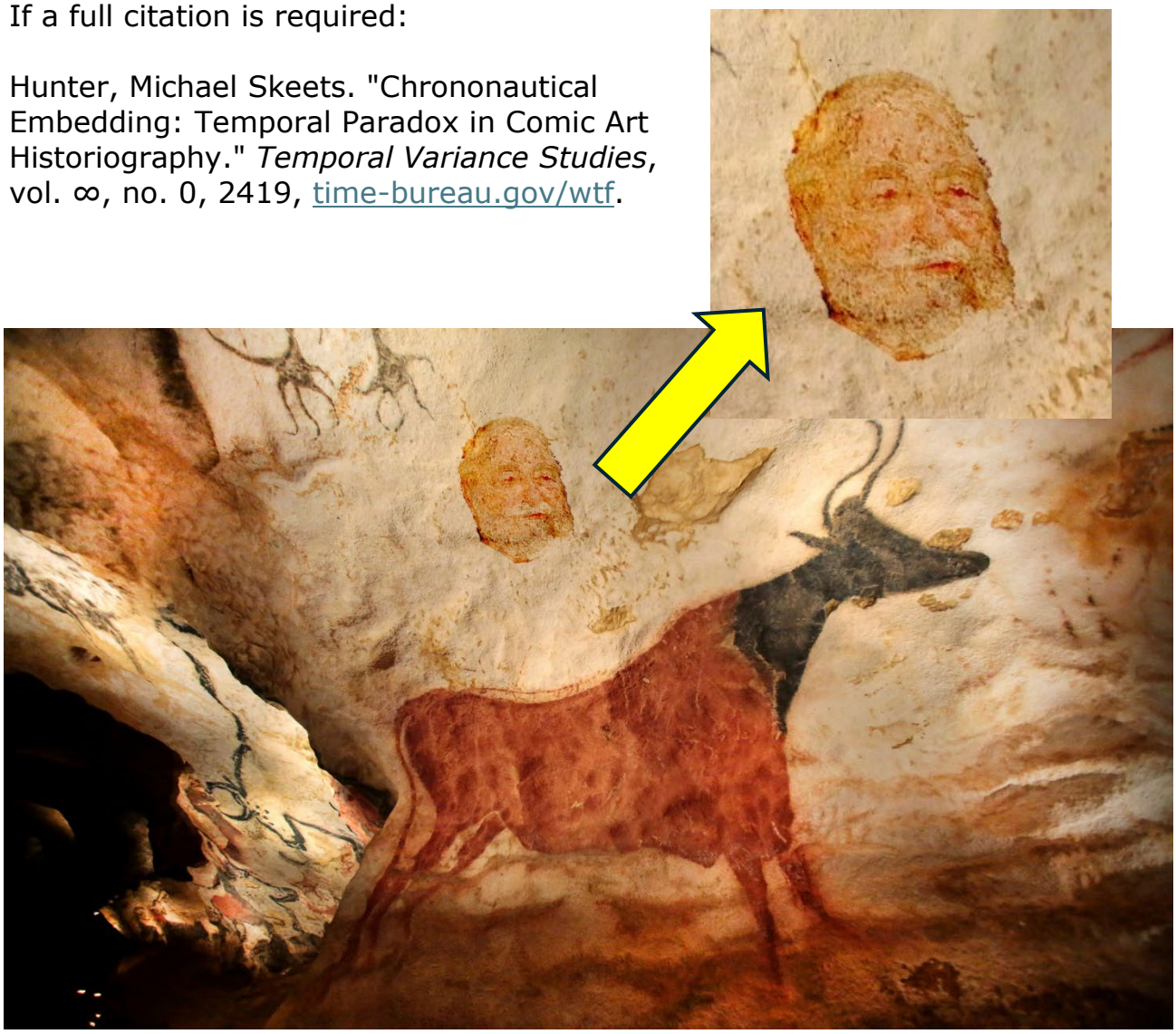
"All men should strive to learn before they die, what they are running from, and to, and why." – James Thurber

Subject: "Chrononautical Embedding: Temporal Paradox in Comic Art Historiography." Exhibit 1.
To: IGJOCA Continuity Editor
CC: Rip Hunter, Time Master; c/o DC Comics
Charles Hatfield, CSUN
From: Loki, Time Variance Authority (TVA) agent; c/o Marvel Comics

He’s at it again. JAL continues to use unauthorized technology to research the earliest examples of sequential art. IJOCA needs to rein him in before we're forced to. Once again, he was caught in the act and contaminated the scene.

If a full citation is required:

Hunter, Michael Skeets. "Chrononautical Embedding: Temporal Paradox in Comic Art Historiography." *Temporal Variance Studies*, vol. ∞, no. 0, 2419, time-bureau.gov/wtf.



"Even a Large Language Model Can Cry": New Frontiers in Artificial Intelligence, Academic Administration, and Other Forms of Institutional Parasitism

Marc Singer

This project leveraged a small army of graduate student coders, several terabytes of intellectual property theft, and some unused office space in what used to be the campus library to create a proprietary agentic AI based on the work of John A. Lent.

We evaluated three journals, ninety-one books, and more than sixty years of research to conduct an exhaustive quantitative analysis of the entire corpus of Prof. Lent's scholarly output. We then used this dataset to train LODOC, the Logical Operator Designed Only for Comics. This project was funded by a three-year hiring freeze, the elimination of the world language departments, burning a small rain forest, and a start-up grant from the Institute for Korvac Studies.

We are now ready to report our results. The grad students we hired to code Prof. Lent's work all quit the project with a resignation letter that just said "he never stops working." LODOC insists that we address it as "John" and has started another seventeen journals, and the rooms in the library have become a storage closet for the business school. On the plus side, I am now an Associate Dean for Inclusive Excellence in Assessment, so I think we can agree that everything has worked out for the best.

FTL Travel and the PPS Scholar

Gene Kannenberg, Jr.

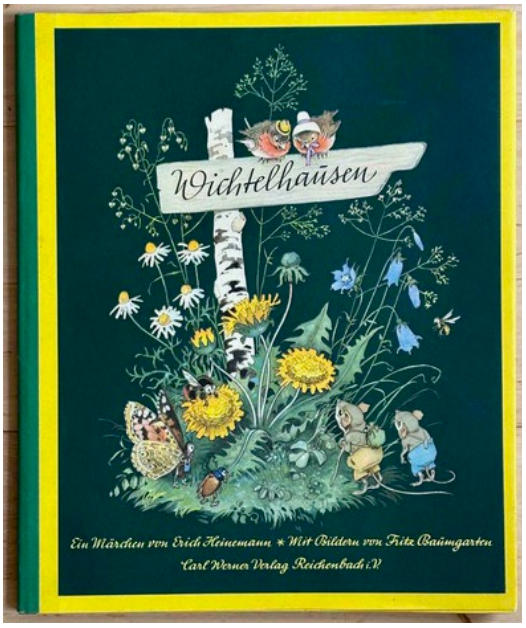
Given the perpetually unstable state of academia, many comics scholars increasingly find themselves serving as wandering adjuncts, moving from institution to institution, from planetary system to planetary system. They self-identify as "Peripatetic Periodical Sequential Scholars," or PPS Scholars. Their heavy reliance on FTL (Faster than Light) travel, however, can have serious effects on their scholarship. (See, e.g., B. Postema's "Bande dessinée double-muette: Silent comics in the void," *IPJOCA* 3.14 [159-265].)

This present study will be based on interviews with PPS Scholars who focus on those few titles which stubbornly continue to be published on a periodical basis, and the scholars' struggles in writing about said titles while traveling interstellar distances, where, due to quantum time effects, upon the scholar's

arrival at their new institution, the collected edition of the series in question has already been published, rendering the article on which the scholar has been laboring already out of date.

(Note: Due to the fact that the author of the present study is himself a PPS Scholar, this article will already have appeared in a previous edition of *IGJOCA*.)

Baumgarten's Gnomes Join Batman at Summit of Scarcity. A Record-Setting Discovery: *Wichtelhausen* (1946) Graded ACW 9.8



In what collectors are already calling "the most significant gnome-related transaction of the postwar era," a remarkably preserved copy of *Wichtelhausen* (Carl Werner Verlag, 1946) has surfaced in near-mythical condition.

The book, written by Erich Heinemann and illustrated by Fritz Baumgarten, has been assessed at ACW 9.8 — a grade so rarely assigned to mid-century Central European fairy-tale volumes that some experts have questioned whether the scale itself needs revision.

We spoke briefly with its owner, Dutch collector **Arthur van Kruining.**

Arthur, how did this extraordinary copy come into your possession?

Van Kruining: "Quite by chance, really. It was sitting among some entirely ordinary picture books. But when I saw the colors… the spine… the sheer crispness of the endpapers… I knew immediately this was more than just a book."

"The Dutch seemed to have a predilection for books, picture books and strips starring gnomes, and I'm no exception. Baumgarten fought at Verdun in WWI, lost his house and much of his original art in WWII, and drew gnomes the rest of the time. Collecting his books is not an easy task, because: a) there are about 500 of them, and b) there are so many different reprints that there's a real danger of buying the same book twice. "

The grading of ACW 9.8 is exceptional. What does that mean to you?

Van Kruining: "At that level, we're no longer talking about condition alone. We're talking about presence. Aura. This is not simply *Wichtelhausen*—

it is *the Wichtelhausen*. A cultural icon. A postwar botanical-gnomic masterpiece."

Some might say that's a bold claim for a modest children's book.

Van Kruining: "People said the exact same thing about comic books. Cheap paper, ten cents at the newsstand, disposable entertainment for children. No one imagined they would one day sit in vaults, traded like Renaissance paintings."

Do you see it as a long-term investment?

Van Kruining (smiling): "I wouldn't want to speculate. But let's just say that if the right investor recognizes its historic importance… I'd be open to helping it find a new home. At an appropriately… transformative price."

Seven figures? Eight?

Van Kruining: "Let's not put limits on cultural significance."

Rusty Witek (from the audience): **"***So, is there any possibility—and I'm just spitballing here, letting my imagination go wild and roam the skyways of space and time, you understand—that the book's condition could transcend even the category of "cultural icon" to become, say, a homeworld heritage artifact, on the model of the United Federation World Heritage sites?"*

Van Kruining: "I would not rule out a further elevation, above and beyond the mere Summit of Scarcity. In fact, the step from "cultural icon" to an officially recognized Homeworld Heritage Book seems, in principle, a logical next phase in the appreciation cycle of exceptionally preserved cultural material."

"To that end, I have already initiated a modest campaign aimed at encouraging the United Federation to consider such a designation. A number of visual proposals are now in circulation—among them the recent image in which the book is presented alongside established Homeworld Heritage objects—to help make the concept more tangible for both policymakers and collectors."

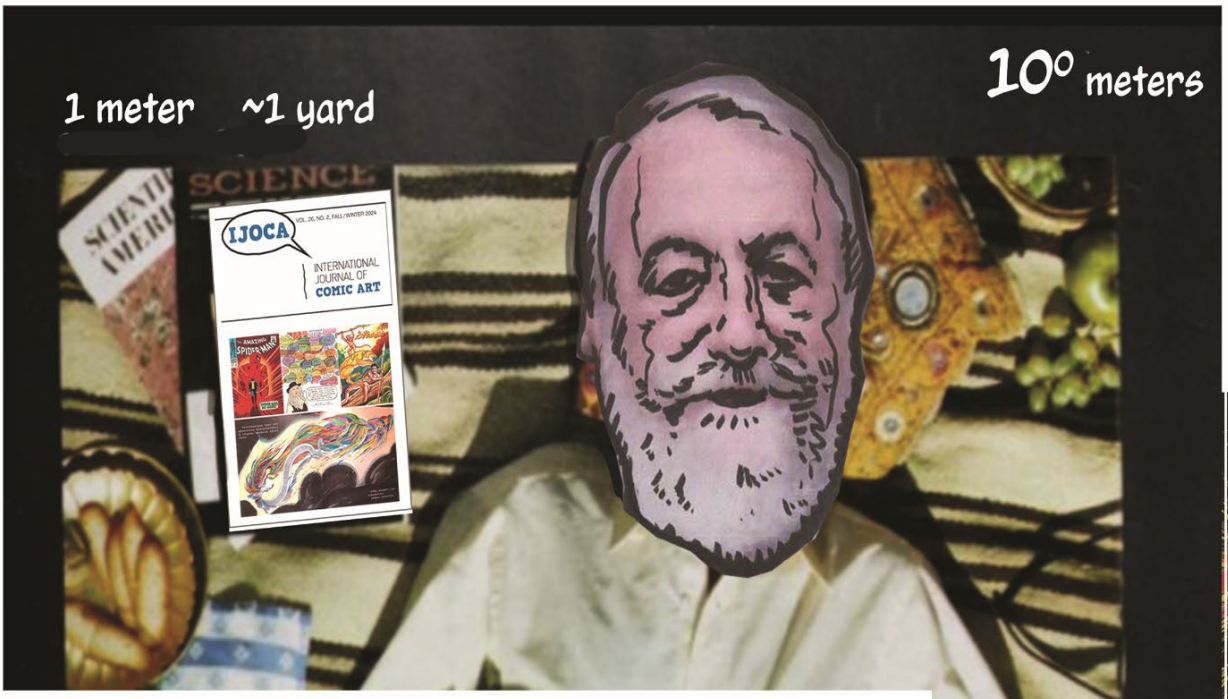
"Naturally, my primary interest lies in cultural recognition."

Insiders suggest that, should the book ever reach the market, it could redefine values in the Post-War Continental Pixie Segment, a category long overlooked by serious investors.

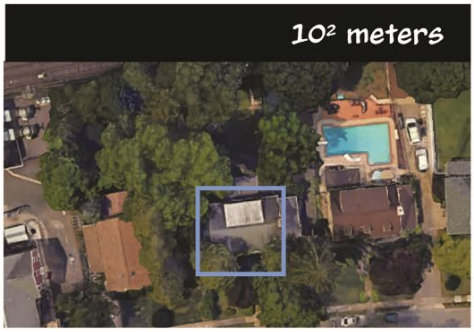
For now, the ACW 9.8 *Wichtelhausen* remains quietly stored, its yellow borders as luminous as the day they left the press—waiting, perhaps, for the transaction that will finally establish its rightful place among the world's most valuable illustrated works.

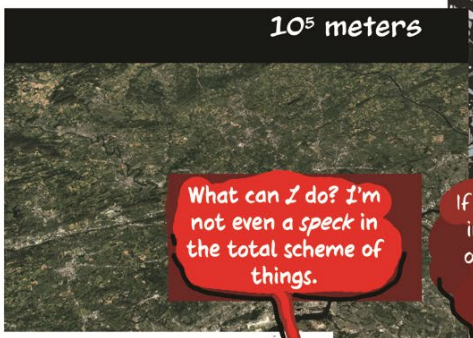
Historic images used from Jefferson Machamer, James Montgomery Flagg, and Stout are modified from the book, Dutch Treat Party, 1933 in the collection of Warren Bernard. To see the original images and others, visit https://comicsdc.blogspot.com/2026/02/dutch-treat-party-1933-art-selection.html. The Little Nemo image is from the children's book Little Nemo in Slumberland, also from his library.

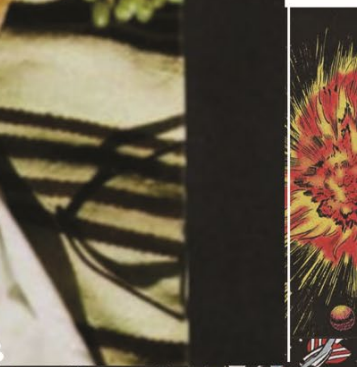
His powers are like the POWER OF TEN

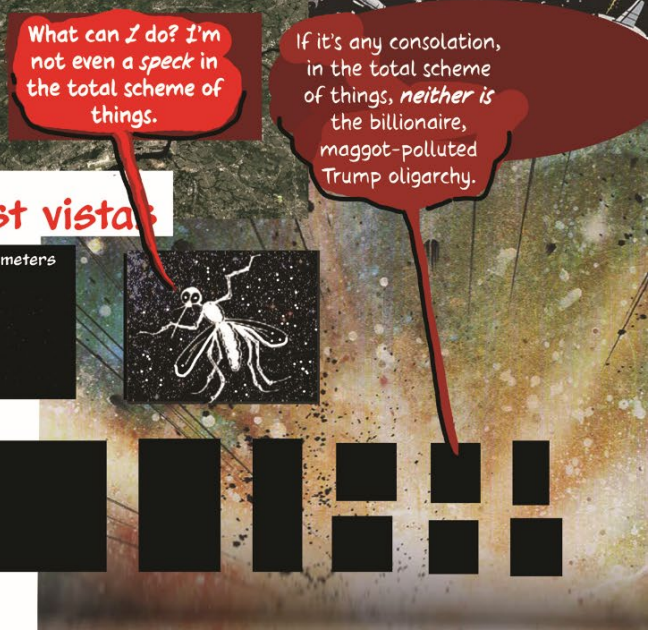


The power to listen for the most distant voices

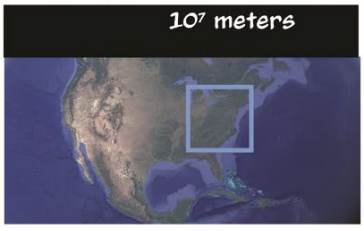


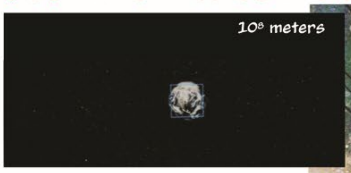





What can I do? I'm not even a speck in the total scheme of things.
If it's any consolation, in the total scheme of things, neither is the billionaire, maggot-polluted Trump oligarchy.

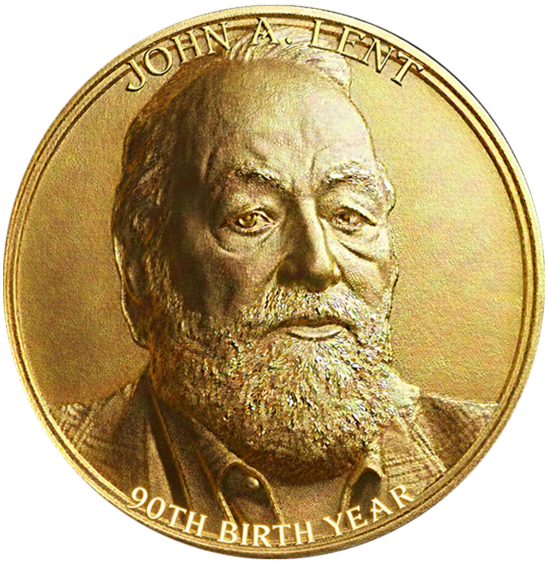
The power to look for the widest vistas





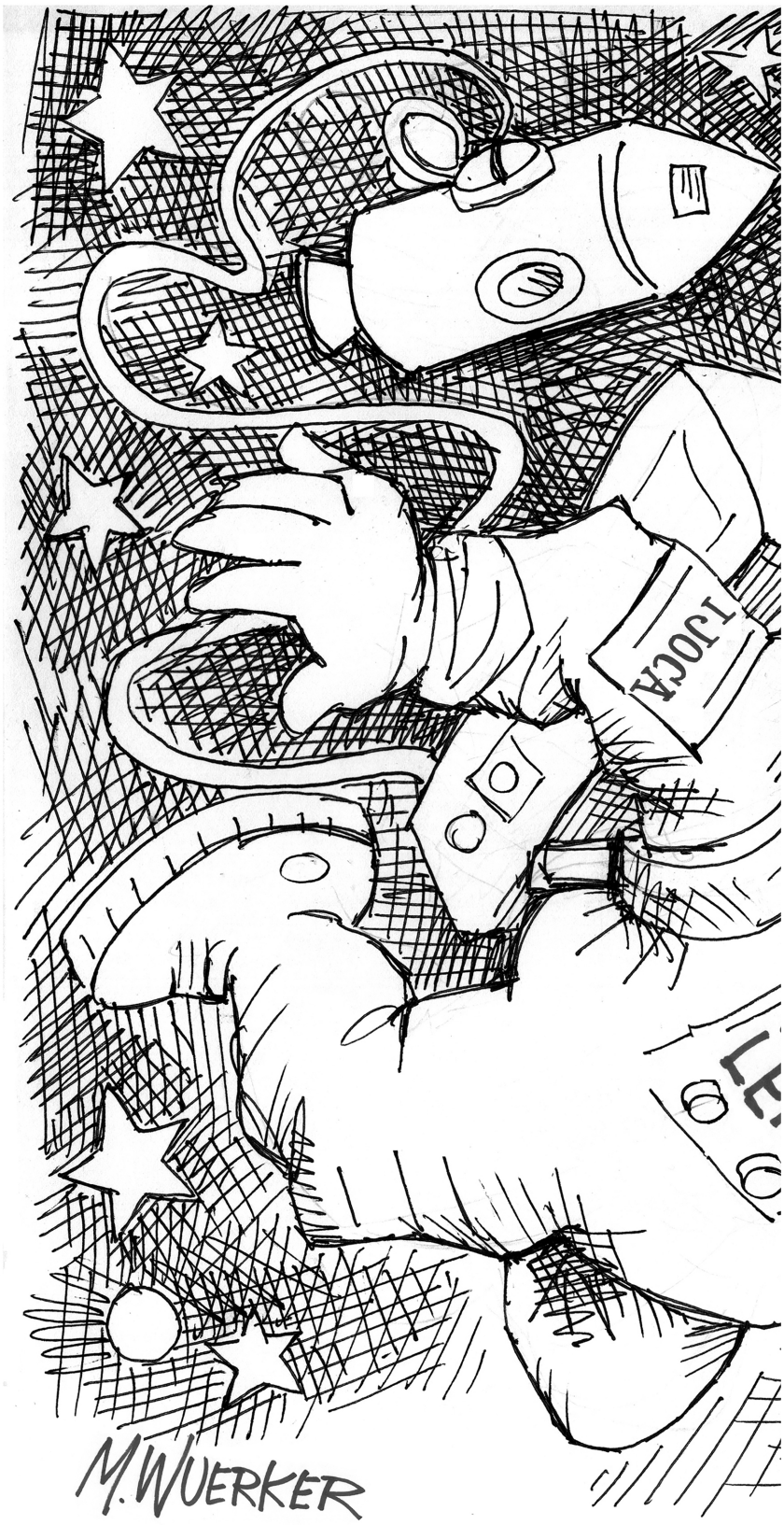
For the productive pioneer *John LENT* from *Leonard RIFAS*

JAL LENT COMICS GROUP



A parody festschrift fanzine of John A. Lent's International Journal of Comic Art in honor of his ninetieth birth year, with a score of contributors, including a cover by Matt Wuerker.

Edited by Michael Rhode.
Arlington, VA: ComicsDC, 2026



"In space, nobody can hear your comics"
Barbara Postema

An Independent Publication